

Dragi, Draga, Muzicar,. who picked up these fragments...

Ovo ni je *graphic score*,

it's is an invitation to share odgovornost and slobada in "to, sto zvuci"  
(for what you play, and how much you want to put in of sam(a) sebi in)

Ovo isto ni je *impro*,,

but directions to "slediti" (or go against..) in co-composing -in advance and  
while playing this piece in the moment. Zajedno, jer...

Ova je Bezanija.

Nadam se vi ste biti happy working it out.  
I surely will.

yours, (truly!)

Hansko (pre- and co- composer)

about me:

as a composer (and musician, myself) I work to find ways, to have 'classical musicians' to be freed from counting and being locked up in 'knitted' endless scores, playing in time, but not together... that do not allow them to express their own experiences in sound.

my inspiration is in black creative music ( rhythm... thank u, Wadada Leo Smith...) and Erno Kiraly (hvala, koszonom szepen.. from Subotica) alike: Both finding ways to notate and share with musicians, in the here and now.

Sada i tu! Odmah!

Other inspirations are in Galina Ustvolskaja (the greatest russian composer of the last century!) and Igor Stravinsky. our man in Montreux :).

My work is on the one hand about looking for these new ways (mozda da ni je basj nesto novo, jer su bili puno ljudi koje su to vec' radili..) of making new music in practice.

Using , ipak, 17 th century counterpoint and the examples of Couperin and Scarlatti and Feldman alike...

Medju tim:

I believe it is jako vazjno to express (and give "my" players the possibility to express their personal experiences in a universally understood nacin, if they wish. ( and if they don t, they wouldnt have picked this piece.

It s , in my opinion also and always important to somehow be connected to the world of today; socially critical, (maybe even political, but always potpuno nezavisno) and licno/a.

I don t care about how much or how often "i am played" or i will be "liked": I do care about the one and not repeatable sounding of my work, by people who picked it up, delved into it, and worked ( with me ): focused. Personal and social at the same time, not repeating hollow messages, but sharing content and form.

Im not at all interested in selling many records or codes to millions, playing in the concertgebouw, i m only interested in taking care of Bezanija, and meeting three new colleagues/players, with whom/sa kojim ja mogu/we can make Bezanija sound, even if only once time, and irrepeatable. (a svaki ili sledeci put with the same , or other instruments and people it will be/ce biti "i isti a sasvim drugace"...) )

i call that dancing in radical counterpoint.  
and i invite you to it,

if you pick up the piece, you will get access to the exact directions to co work on the score for three instruments, your voices, field recordings and some objects.

through [www.hanskovisser.nl/contact](http://www.hanskovisser.nl/contact)

Hvala,

Your(s)

Hansko (Pre- and Co- Composer)

to form a better idea of the working process: have a look at Kemenymadar/Asvogel/Birdfrom the Chimney, a lino printed score inspired by life and works of Erno Kiraly, the first four versions made and played by Jasna Velickovic, Lucio Tasca, Reinier van Houdt/Maze and me.

<https://escrec.bandcamp.com/album/asvogel-in-orgelpark-kemenymadar-i-iv>

this is also the closest i get to give you a sound impression of what Bezanija will be like.

I will send in the Trio as well as a midi-file, and a recording of me and the double bass player Bas Alblas, working out a version of Bezanija. But these will be in the "forbidden" envelope IV, that the players should only open if they get stuck...

The text of Bezanija is respectfully taken from Miroslav Josic Visnjic story, translated in Dutch as het Rijk der Duisternis and in English as The Forest of Perpetual Darkness. I used the Dutch translation, Any musician should use the one in his or her language... the story is originally titled: we call it: Bezanija:

in here you will find three ( actually four...) envelopes:  
three of them for a musician,( man or woman, or non binary)  
one for low/mid (bass or tenor recorder, bass or alto clarinet, viola, etc., trombone, horn.  
one for very low/low (double bass, bass clarinet, bass recorder, tuba, bass trombone..etc  
one for percussive (stringed): Piano, harpsichord, harp, and for this special case; Accordion..

the fourth envelope is only to open if you get stuck in working out the :directions to the score":  
it is my example of working them out, and could only serve as an example or starting point for all three of you,  
to work and play from.  
seems fair to do it myself as well, and try to help you understand Bezanija.

each envelope has a drawing and fragments,  
combined with lyrics and instructions how to use them and for the field recordings.  
you will find out that it is easier than you thought it would be,  
once you get started!

trust me, and yourself, and don't count, only on your co-players.  
you will find out, when rehearsing (once!) that some of your fragments are  
shared, some om of them  
equal, some of them reacting, to some of them escaping from each other..

Please work on your envelope and fragments first,  
then connect with your other two players,  
you will find the directions to share tone stocks and ways of crossing the  
fields, carrying each other in your personal envelopes, each.  
And through the digital version, that is sent in together with the "analog"  
package.. ( it s huge...)  
share the fourth envelope, only when needed...

it will you take you little time to co-write with me from the directions that  
come with this mail, and the three of you will only rehearse once...  
the piece is for one "low/mid to mid" instrument ( like alto flute or alto  
clarinet, cello or viola, horn or trombone), one really "low to mid/low" (like  
bass recorder, bas clarinet or "fagot" or double bass, and "one stringed  
percussively used instrument" (like piano, harpsichord, harp  
baritone/elec/guitar, and in this special case i'll include accordion/bajan)

vidimo se, cujcemo se.  
cuvajte se!

hansko,  
[www.hanskovisser.nl](http://www.hanskovisser.nl)